

MAN AND BEAST

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Mythical Images from Egypt
and West Asia

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MAN AND BEAST

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and Egyptian Art after 622 A.D.*

Mythical Images from Egypt
and West Asia

May 23–August 25, 1985
Ahmanson Gallery, Plaza Level

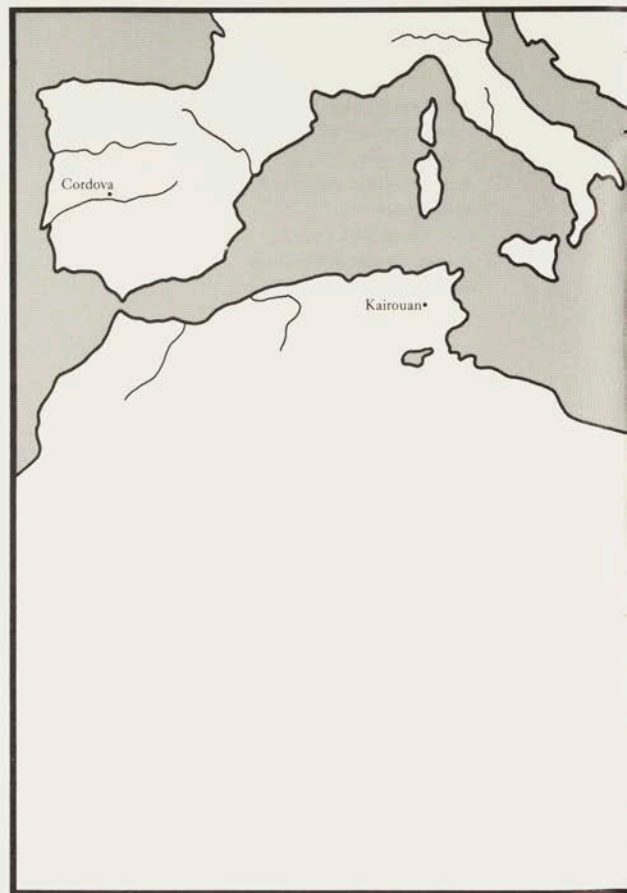
Los Angeles County Museum of Art
5905 Wilshire Boulevard
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For the ancient cultures of Egypt and West Asia, the impulse to combine the human figure with animal forms was a widespread and complex phenomenon. Primarily designed to fulfill religious needs or functions, the objects that depict such mythical beings range from figures of personal deities intended for household shrines to ex-votos or statues offered to gods to fulfill a vow or used as the focus of rituals in a temple. Other composite human and animal figures were used as burial goods that were intended to symbolically enrich the afterlife of the owner. Most of the objects in this exhibition were religious in nature, but some had more utilitarian usages, although they may have doubled as burial goods. Included in the utilitarian category are cylinder seals, metal and ceramic vessels, forms of personal adornment such as bronze emblems and ceremonial armor, and horse trappings.

The division between the realm of humans and the realm of animals was not clearly drawn in ancient times. Humans often shared the same climatic conditions and general environment with animals and could closely observe the animal world. They depended on animals for food and labor, but at the same time, their herds and often their own lives were threatened by predatory beasts. The presence of animals both as sustenance and threat led to a variety of depictions.

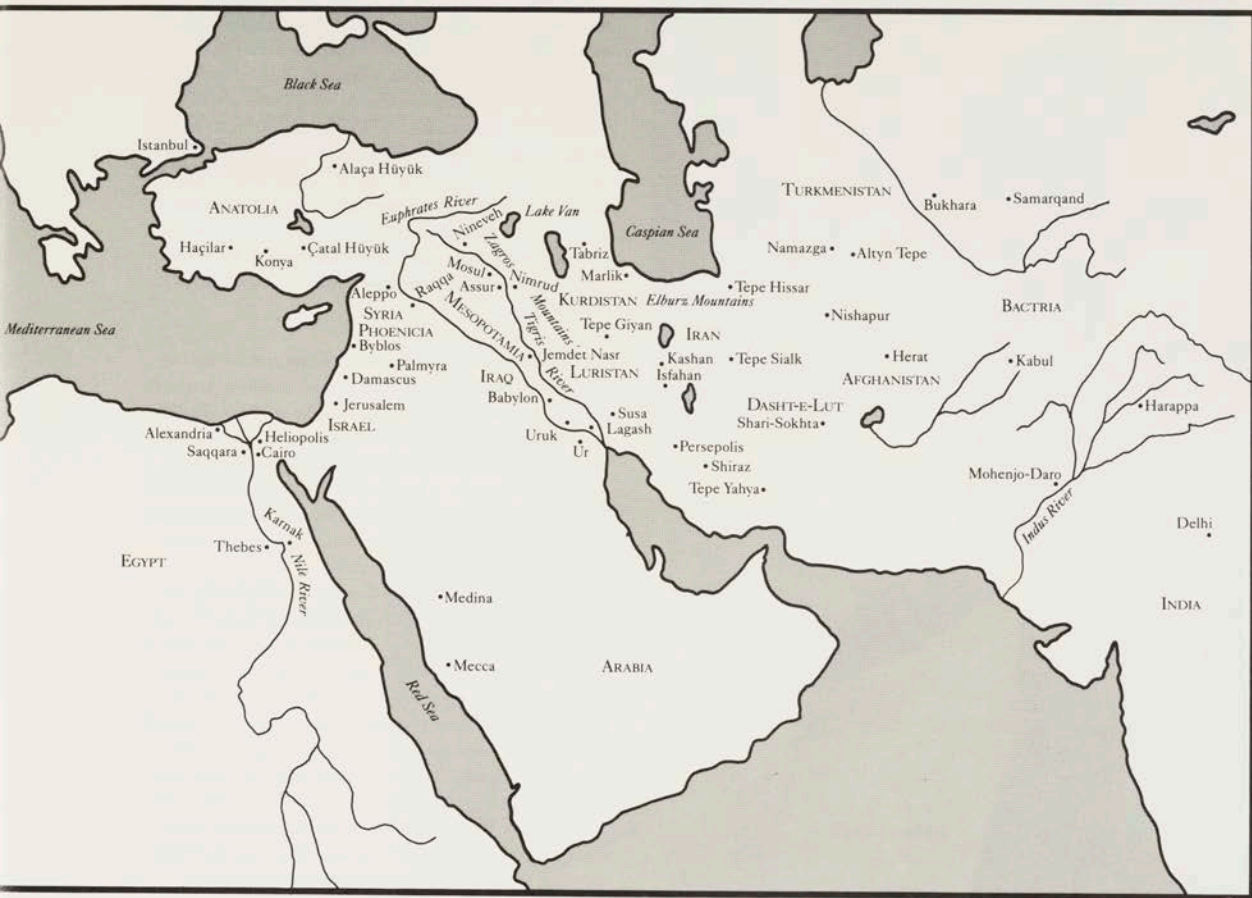
People in many ancient cultures are known to have assumed animal identities or worn animal attributes for ritual purposes. The *sm* priests of Egypt are shown on the walls of tombs and temples wrapped in panther skins, performing purification rites and presenting offerings. Mesopotamian cylinder seals portray priests wrapped in "fish skins," their heads protruding from floppy suits of scales and fins, participating in ceremonies before a deity. In addition to such evidence of actual ceremonies, many objects from the ancient world have been preserved that document mythical combinations of human and animal forms.

The objects selected for this exhibition represent a wide range of cultural activity and achievement both typologically and geographically. In the essay, evidence of interregional contact or influence is indicated wherever pos-



sible, but conclusions remain difficult to draw and are often dependent upon future scholarship and data from documented excavations. The geographic focus of the exhibition reflects the strengths of the museum's collection, especially

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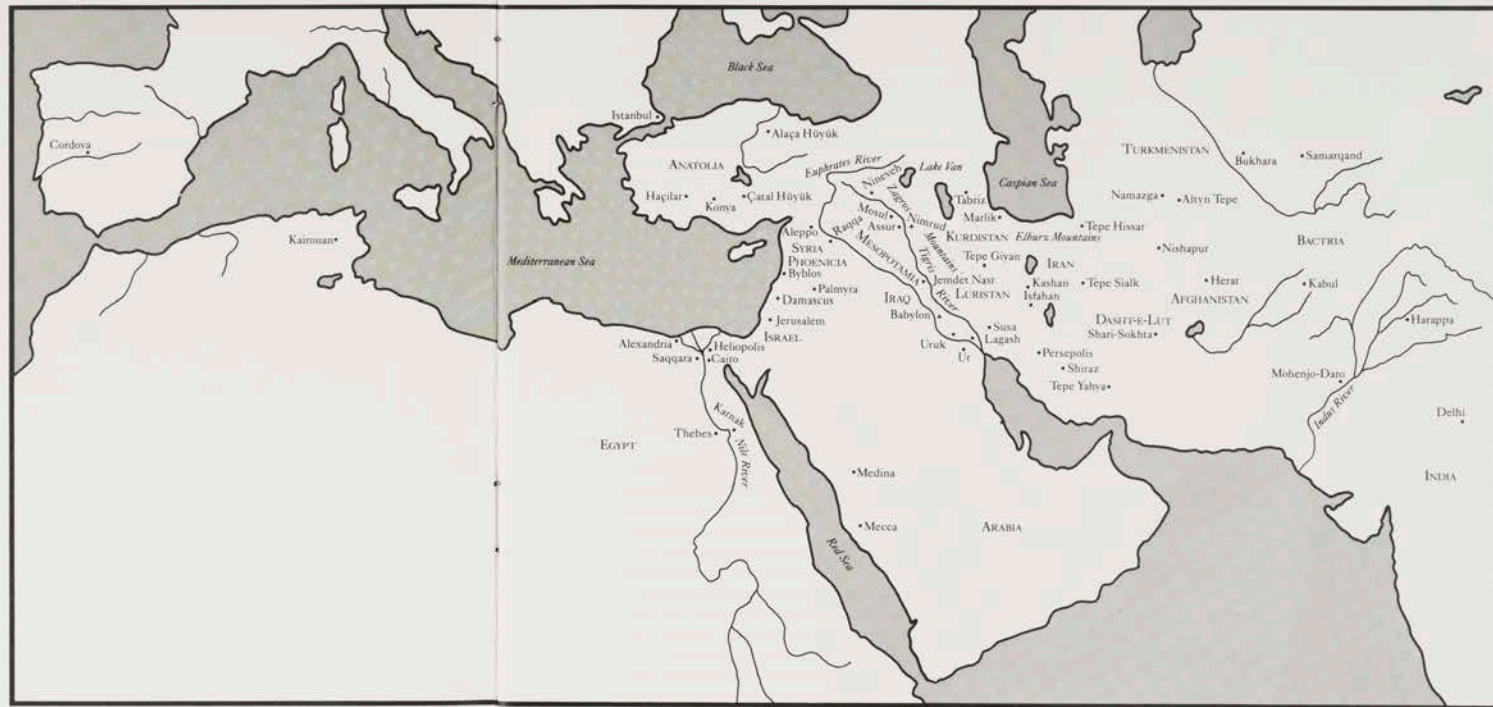
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EGYPT

The reasons for the combination of human and animal forms are most easily traced in Egypt where climatic factors and a relatively stable political environment preserved extensive cultural remains, including numerous literary, historical, and religious texts. As a result, the roles of the Egyptian gods are well documented. The transition from prehistoric sacred animal to fully developed deity may be traced through depictions on ceremonial objects, such as slate palettes and stone maceheads, which were produced at the end of the predynastic era. The images on crests and banners of *nomes* (predynastic administrative districts) infer that each region was represented by its own deity or cult object. The deity represented was presumably at the summit of a well-developed local pantheon. Many of these gods took the forms of animals or inanimate objects; for example, the goddess Neith was represented by an emblem of crossed arrows.

Following the political unification of Egypt and the start of its historical period, the official Egyptian pantheon was codified by the priests of the sanctuary of Re at Heliopolis. The depiction of deities primarily in human form coincided with the creation of "national gods of a more universal and cosmic nature" (Vandier 1949, 17). However, syncretism and compromise continued to be basic to the nature of Egyptian religion, with each deity represented in a variety of forms.

The most abstract deities, such as Atum of Heliopolis and Amun of Karnak, were usually represented in purely human form. The human forms of gods previously represented by a crest or symbol, such as Isis, Neith, Nefertem, and Seshat, were identified by depicting their respective emblems on their heads. Osiris and Ptah were shown as figures wrapped in shrouds (mummiform), thus distinguishing them from other anthropomorphic deities. While these gods were represented in purely human form, others were combined with animal forms. These combinations usually depicted an animal head and a human body but sometimes included other elements representing either human or animal traits.

A black and white photograph showing a detail of a large stone statue of the goddess Sekhmet. The statue is shown from the waist up, facing right. It has a lioness head with a large, circular sun disk on top, from which a cobra (uraeus) emerges. The goddess wears a broad collar (wesekh) and a long, pleated dress. Her right arm is extended forward, holding a small object. The statue is made of dark stone and shows signs of weathering and repair.

Cat. no. 13
Sekhmet (detail)

It is not difficult to imagine the ultimate sources for the materialization of the Egyptian gods. Their abstract qualities were found in the ancient Egyptians' immediate surroundings. Gods that were to be feared or held in awe could be represented by the power of lions, crocodiles, hippos, jackals, or venomous snakes. Egyptians were also conscious of the life-sustaining properties of their domestic animals: the cow, ram, and ichneumon (mongoose). They admired the soaring flights of falcons, vultures, and ibis and were intrigued by the mysterious existences of scarab beetles, millipedes, and frogs, all creatures that ultimately appeared in Egyptian religious iconography.

Cat. no. 4
Tauert



Cat. no. 9
Eye of Horus Amulet





The omnipotent powers of the Egyptian state religion were enhanced by their symbolic association with strong natural forces. The headdress of the king was surmounted by a *ureaus* (royal cobra), and he often carried a *was*, a scepter topped with the image of the god Seth. Queens wore the *Nekhbet* (vulture headdress). The king was also represented as a sphinx, a human-headed creature with the powerful body of a lion (cat. no. 11). The motif of the Egyptian sphinx was widely adopted by other cultures. The inscribed designs on a Phoenician bowl from the eighth century B.C. are an example of the sphinx's later manifestation as a purely decorative motif (cat. no. 12).

Once established, the basic Egyptian pantheon changed very little for almost three millennia. Foreign interaction introduced new deities such as Bes, the dwarf with lionine features, who served as a domestic god and is thought to have been imported from Nubia during the Twelfth Dynasty (1991–1786 B.C.) (cat. no. 20). Other foreign gods were acknowledged but not as widely assimilated, such as Astarte, Qadesh, Anat, and Reshpu.

During the ruling years of the Ptolemaic pharaohs (304–30 B.C.), several Egyptian gods underwent a further syncretization to render them more palatable to the large Greek population in Egypt, while also retaining characteristics that were recognizable to the native inhabitants. Osiris was associated with Zeus and combined with Apis to create Serapis; Horus was transformed into Harpocrates. And the importance of Isis was greatly magnified. Throughout the territories of both the Greek and Roman empires, she was the focus of the elaborate ritual “mysteries of Isis” (cat. no. 21).

Cat. no. 20
Bes



Cat. no. 15
Khnum

ANCIENT WEST ASIA

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In contrast to the relatively isolated cultural development of Egypt, the complex historical and archaeological records of ancient West Asia indicate that it was a region continuously disrupted by political upheaval. Mesopotamia, the area lying between the Tigris and Euphrates rivers, has long been considered as the ultimate point of origin for cultural development in West Asia. But excavations carried out during this century, particularly during the 1960s and 1970s, indicate that seminal cultures other than Mesopotamia also thrived during the same early period of development. These diverse cultural groups were spread across the western part of the Asian continent from Anatolia, Syria, and the Levant, across the Iranian plateau, to Central Asia and the Indus Valley.

Humankind against the forces of nature is a common theme that runs through the cultural remains of these early civilizations. The fantastic demons, genii, and semihuman creatures conceived by the artists in these areas can conveniently be traced on stamp and cylinder seals (cat. nos. 22–31). Such objects form a major part of the surviving art of ancient West Asia. As several scholars have pointed out, the monumental quality of the images on these seals indicates that they may have been very closely connected with the major art of the period—painted wall scenes, reliefs, and three-dimensional sculpture—little of which have survived (Porada 1980, 10). It may be assumed that much of this material was destroyed during the influx of cultures and the numerous political transitions throughout these regions.

The earliest seals capable of making a mark on an impressionable surface have been excavated at Neolithic sites such as Çatal Hüyük and Haçilar and date to the first half of the sixth millennium B.C. The seals were engraved with geometric and abstract shapes. Animal forms began to appear around 3500–3100 B.C. Composite animal and human forms appear on two fourth millennium B.C. stamp seals from the museum's Heeramanek collection, which are attributed to Western Iran (cat. nos. 22–23). One seal is carved with a





Cat. no. 27
Cylinder Seal

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Cat. no. 27
Cylinder Seal

11

typically angular and deeply gouged design of a mouflon-headed (round-horned mountain sheep) figure standing with bent knees and arms upraised between two snakes; three serpents appear on the verso (cat. no. 22). The frequency of a serpent motif on stamp seals may indicate that the seals were intended as charms against snakebite. Early seals of this type were probably rarely used as actual seals but served some amuletic function (Porada 1981, 191).

Cylindrically shaped, stone seals were introduced after the midpoint of the fourth millennium B.C. and were better suited than earlier stamp seals for creating an impression when rolled over a tablet of clay. Cylinder seals could also be used to mark wet clay stoppers when capping pottery jars that contained measured quantities of oil, honey, wine, or beer. Their use was similar, therefore, to the more modern custom of using seals to mark wax when closing a letter.

As in Egypt, the earliest images that can be designated as gods were portrayed in nonhuman form (Jacobsen 1976, 14). During the early dynastic period in Mesopotamia, cylinder seals depicted anthropomorphic gods that could be identified by such attributes as staffs, horned caps, or emanations—forks of lightning, streams of water, sprouting grain stalks—from their shoulders. These emblems seldom denoted a specific god but instead indicated a general designation such as sun god, mountain god, or god of vegetation. The identity of these deities was reinforced by attendant human-animal figures such as the human-headed bull of Shamash the sun god and the human-headed snake of the Elamite god Napirisha.

A frequent theme on cylinder seals is that of a hero wrestling two ferocious animals, which may be symbolic of the herdsman defending his flocks. This motif became a hallmark of the art of West Asia and even appears on early monuments in Egypt (Smith 1958, 19). During the classic Agade period (2334–2154 B.C.), under Akkadian rule, the technique of the seal carver reached new heights of vir-

tuosity. Figures are fully modeled with precise details, and a complex repertoire of scenes is portrayed. The defender of the flocks has developed into a mythical being who is depicted as battling two fantastic beasts in a wrestling contest. Two examples of seals with these combating pairs of composite man-beasts are included in this exhibition (cat. nos. 24–25). A third seal, also dated to this period, conveys another type of mythical event: a human-headed bird is pulled and pushed into the presence of a seated god (cat. no. 26). The composite image in this scene may be related to the *Zu* bird, known from later texts, who was punished for the crime of stealing the “tablets of destiny” from the gods.

Animal contest scenes are common throughout later periods of cylinder seal production, which continued for more than 3,000 years, through the Achaemenid Empire in Persia (c. 550–330 B.C.). During the Old Assyrian period (1900–1700 B.C.), the use of strong hatching patterns to model the forms of both human and animal figures is an identifying characteristic. In a seal from that period a bull-man assists a kneeling hero, while a goat-man, standing in a very human posture, is threatened by two lions (cat. no. 27).

Cylinders of the Mitannian period (1500–1300 B.C.) are characterized by the undisguised use of a drill for the carving of surface detail. One cylinder in the exhibition has two registers (horizontal bands) of mythical figures that include human-headed bulls and winged griffins (cat. no. 28).

The “scorpion man” is a composite image that appears in several forms and in wide-ranging periods. In an Elamite cylinder seal of the thirteenth–twelfth century B.C. he is depicted in the traditional Elamite style with naturally rendered forms, and the composition is balanced by a decorative rosette (cat. no. 29). The scorpion man is shown as a secondary motif, winged and seated on a platform, on a Neo-Assyrian seal of the late eighth–seventh century B.C. (cat. no. 30). This figure is mentioned in texts of the



Cat. no. 22
Stamp Seal



Epic of Gilgamesh (early second millenium B.C.) as the guardian of the path of the sun. In Mesopotamian creation myths he is described as part of the evil army of the monster Tiamat.

A final example of composite beings, as represented in glyptic art, is a royal sphinx shown on a seal of the Achaemenid period (cat. no. 31). The elegant, detailed, and linear style and the lack of narrative content are typical of objects from this period. The Achaemenid kings fostered an ornamental, courtly style that was adopted by artists producing luxury items for wealthy patrons of the court.

Complementing these small-scale examples of West Asian relief are five panels from the palace of the Assyrian king Ashurnasirpal II (reign 883–858 B.C.) at Nimrud. (Because of their massive size and weight, they remain in their permanent location on the Atrium level of the Ahmanson Gallery.) Three of the panels represent composite beings. On the first, a multiwinged genius performs a ritual purification with a date-palm purifier and bucket (cat. no. 32). He wears the traditional horned cap of Mesopotamian deities. On the second panel a winged, beneficent genius is shown accompanying the king (cat. no. 33). The genius raises one hand in a gesture of benediction or divine protection and in the other carries a vessel, perhaps filled with a magical substance used as part of the blessing. On the third panel a winged, bird-headed deity performs a similar act, touching a purifier to a sacred tree (cat. no. 34). The bird-headed deity may be compared with the *apkalle* of Babylonian ritual texts, creatures that protected the household from evil spirits. The genii of the Assyrian reliefs functioned in a similar manner, symbolically protecting the doorways of the royal palace. Each slab is inscribed with a repetitive inscription that describes the royal lineage and successful career of the king. The text and the massive scale of the reliefs were designed to overwhelm visitors to the palace and to instill awe and reverence for the power of the king and his achievements.

Not all of the Mesopotamian deities were considered so beneficent. Ancient texts provide a vivid description of the evil demons (Jacobsen 1976, 12):

They are gloomy, their shadows dark,
no light is in their bodies,
ever they slink along covertly,
walk not upright,
from their claws drips bitter gall,
their footprints are (full of) evil venom.

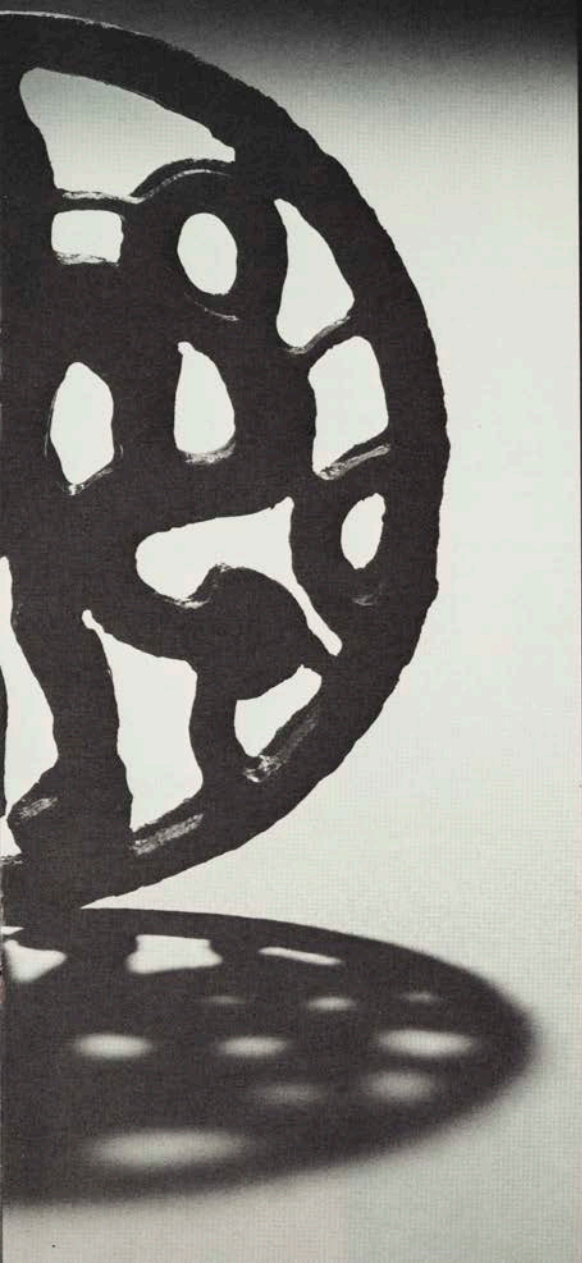
The classic Mesopotamian monster was the demon Pazuzu, represented in this exhibition by four amuletic pendants (cat. nos. 35–38). He is sometimes depicted in relief on votive plaques or sculpted in full body, but the most frequently occurring images are head pendants. Ancient texts indicate that the Pazuzu protected against sickness caused by windstorms. They also describe how a Pazuzu amulet placed at the neck of a woman during childbirth would protect her against the evil female demon Lamashtu.

As an important addendum to the discussion of composite images in ancient West Asia, it should be noted that possibly related traditions appear in the cultural groups of western Central Asia. The production of carved amulets and seals is well documented in the Early Bronze Age in Central Asia. During the Namazga V–VI period (c. 2500–2200 B.C.) in Turkmenistan and Northern Afghanistan, compartmentalized, bronze “stamp seals” were produced that depicted images that could be thematically tied to representations found far to the west. Three examples of these objects are included in this exhibition (cat. nos. 39–41), and they may represent mythical beings from the Central Asian pantheon. Seals of this type have been excavated from gravesites and are generally found near a corpse’s pelvic region. This indicates that they may have been worn at the waist as religious or heraldic insignia (Masson and Sarianidi 1972, 122).



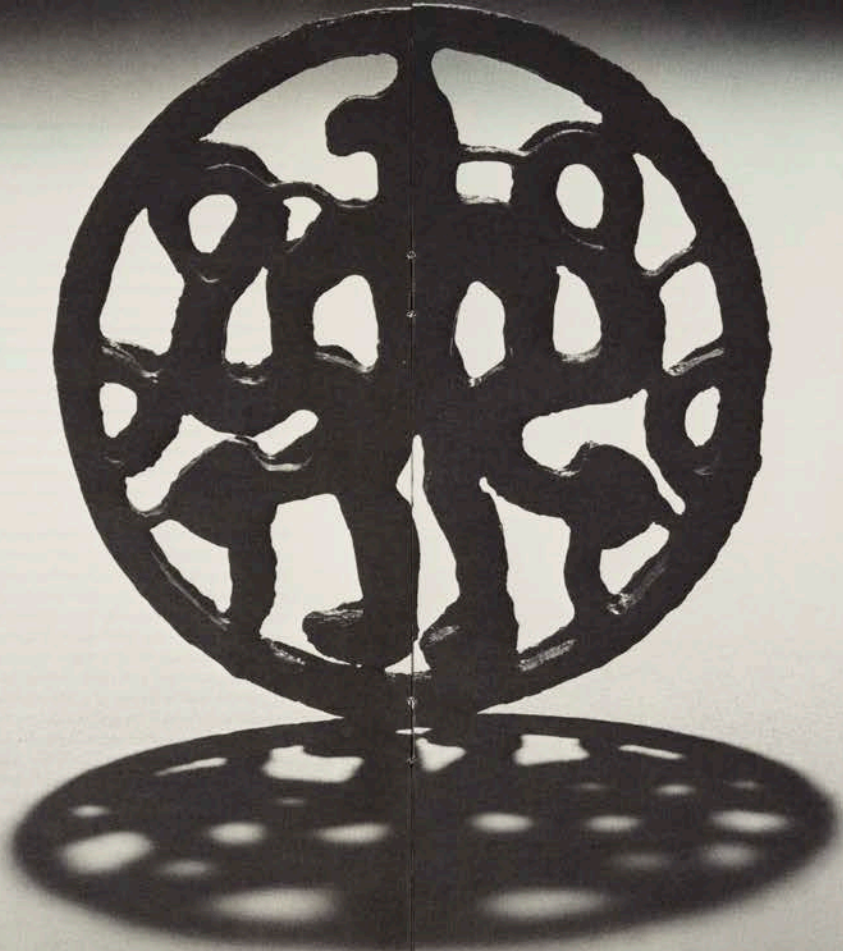
Cat. no. 35
Pazuzu Amulet (detail)





Cat. no. 39

Compartmentalized Stamp Seal



Cat. no. 39

Compartmentalized Stamp Seal

The museum is fortunate to have an unusually large and comprehensive collection of objects from the general area of Luristan and southern Kurdistan in western Iran. The bulk of this material dates to Iron Age II–III (1000–550 B.C.) and consists of bronze tools, weapons, personal ornaments, vessels, horse trappings, votive objects, and painted pottery. These objects belonged to nomadic groups of pastoral peoples in this region.

Unfortunately, much of this material has reached Western art markets from undocumented excavations, thus providing little evidence for the original context of the objects. This factor, combined with the lack of contemporaneous historical records for Luristan, has created a situation that one leading scholar has accurately summed up: “the present ignorance in this field of study still completely overshadows the small body of reliable knowledge” (Moorey 1981, 14).

Reminiscent of a similar motif on Akkadian seals (cat. nos. 24–25), a frequently occurring motif on Luristan standard finials (cat. nos. 43–46) and bronze pins (cat. nos. 52–53) is that of “the master or mistress of animals”: a central figure, of often indistinguishable sex, is threatened by or overpowers two felines or fantastic beasts. Although similar objects have been excavated in burial sites, their precise usage remains unknown. Excavations done primarily in the 1960s have begun to indicate a chronological development that begins with the most naturalistic depictions (cat. no. 43). It leads to abstract figures in which the Mesopotamian image of a human between two antithetical animals has been fully abstracted to create a symmetrical pattern of curves and negative space (cat. no. 44).

Among the most distinctive of Luristan bronze objects are the harness trappings for horses: bits with elaborate cheekpieces and openwork harness rings. Metal horse bits appeared in Syria and Palestine in the fifteenth century B.C., and decorated cheekpieces in the form of horses are depicted in the Assyrian reliefs of Sennacherib (c. 704–

681 B.C.). But there is no obvious precedent for the fantastic creatures modeled in relief on the examples from Luristan (cat. nos. 48–50).

Engraved designs on sheet-metal objects (a format more conducive to narrative representations) hint that Luristan motifs depict ritual scenes or local myths (cat. nos. 54–55). The composite images on standard finials and bronze pins possibly represent local deities or serve as heraldic crests. Although it is evident that much of the imagery was adapted from indigenous fauna (primarily goats, mouflons, or lions), studies of iconography and style suggest that Elamite metalworking traditions strongly influenced the smiths of Luristan (Moorey 1981, 17).

The distinctive style of Luristan metalwork completely disappeared by the late seventh century B.C., leaving little legacy to the following periods of artistic production in ancient Iran.



Cat. no. 50
Cheekpiece from a Horse Bit

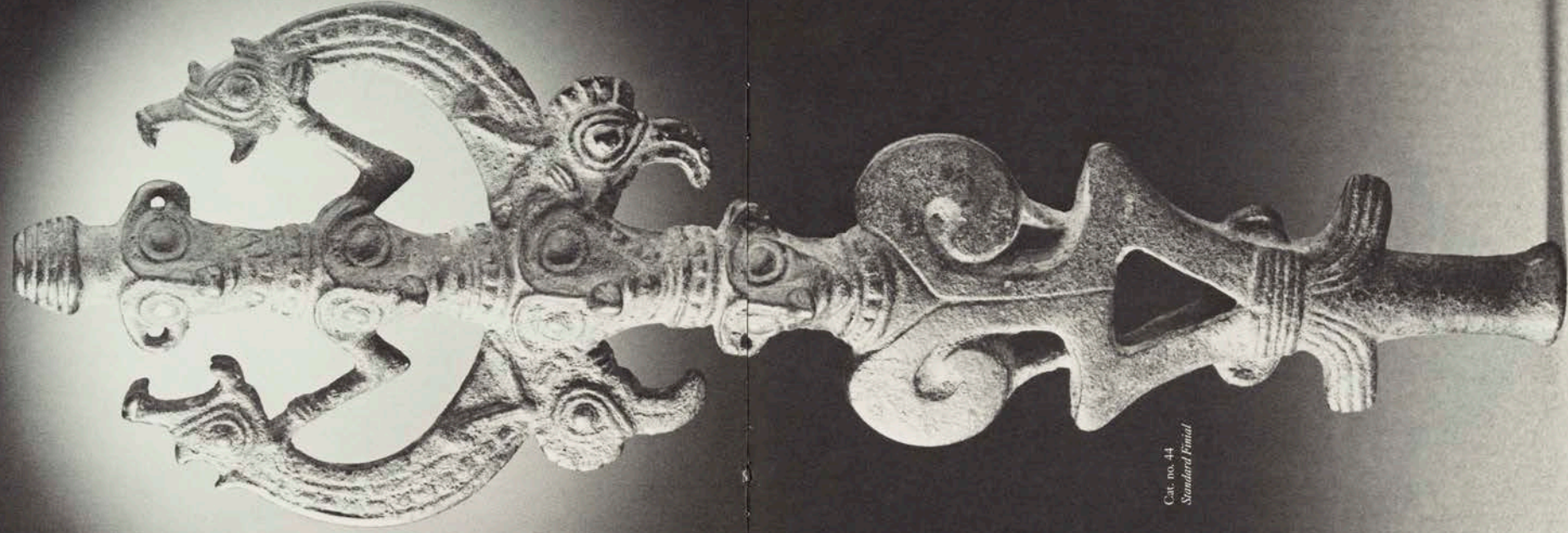
Cat. no. 54
Quiver Plaque (detail)



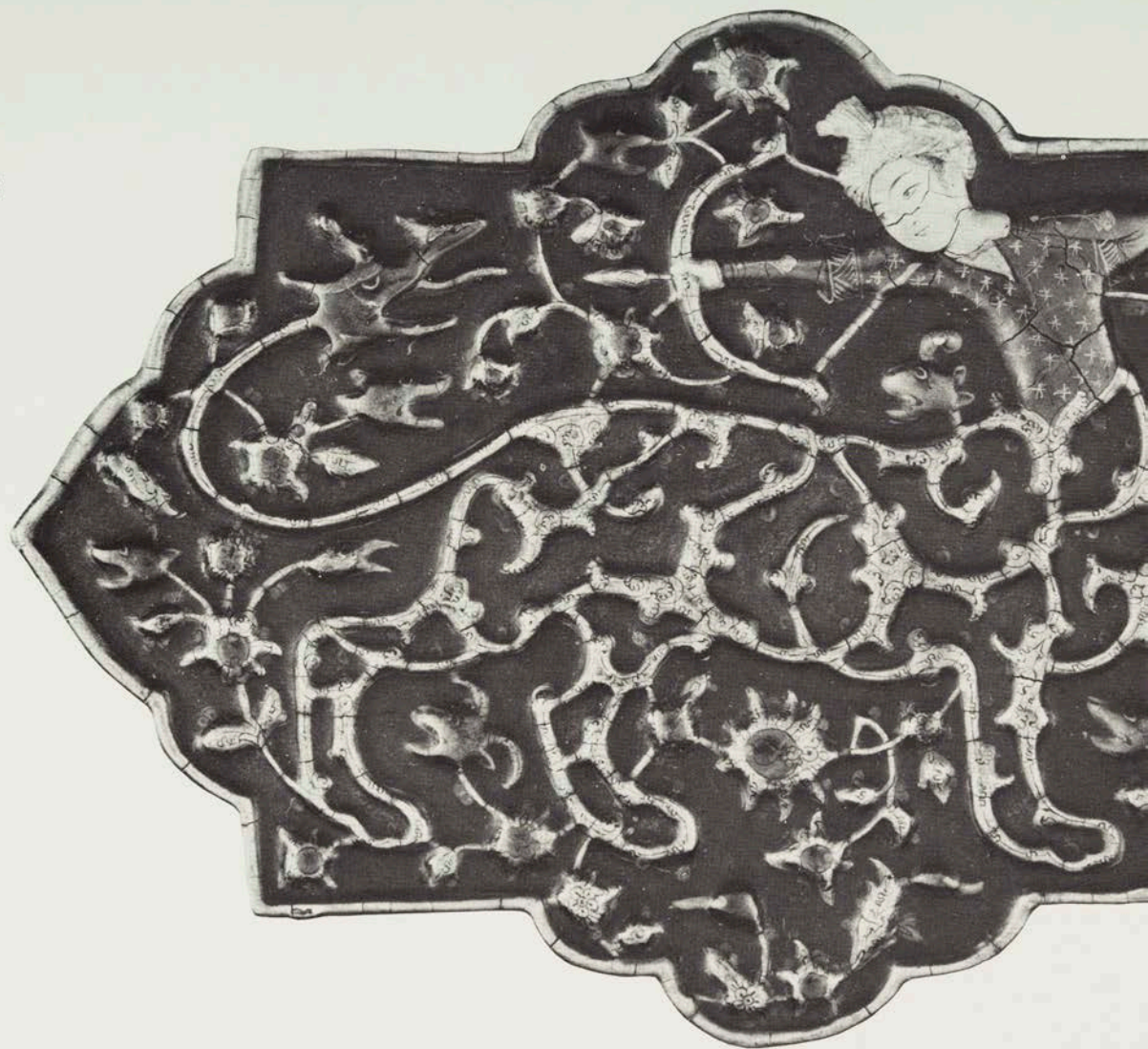


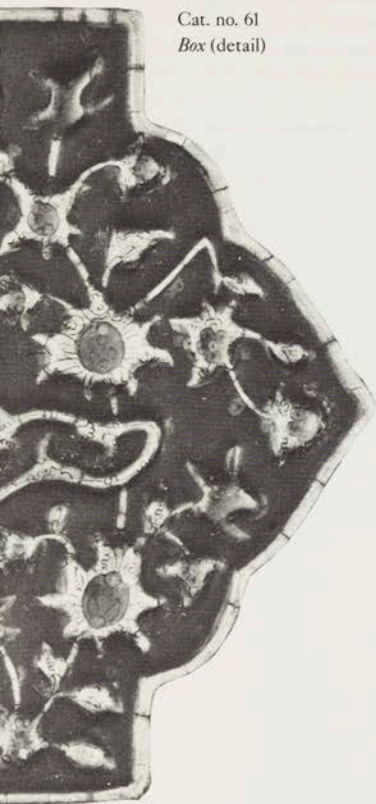


Cat. no. 44
Standard Finial



Cat. no. 44
Standard Finial



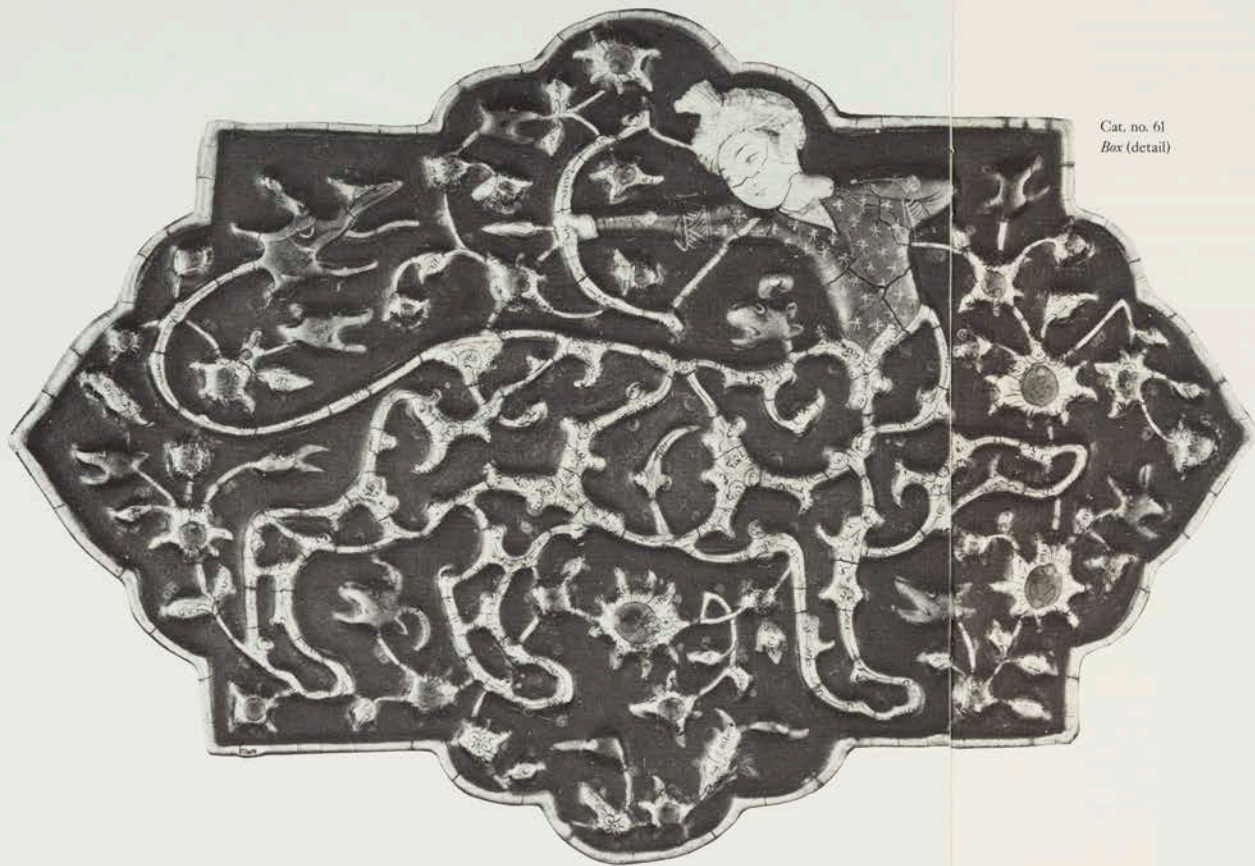


Cat. no. 61
Box (detail)

The conquests by Muslim armies in the seventh and eighth centuries A.D. brought to West Asia and Egypt not only a different religious and political order but eventually a new and immensely diverse culture and art. In addition to the material forms selectively borrowed and transformed by Islamic art, the less tangible aspects of pre-Islamic traditions in the conquered territories—myths, legends, collective memories—were assimilated, often on a popular or folkloristic level. The result was that beneath the lofty ideals and stringent legalisms of monotheistic, orthodox Islam there continued to exist a rich substratum of animist and magic beliefs. Despite the great effort that was made to eliminate the specific symbolism of immediately preceding religions, the persistence of still older beliefs was reflected in the reappearance of ancient cosmic themes and symbols of natural and supernatural forces. These factors helped provide a fertile context for the appearance of human-animal combinations in Islamic art, combinations given markedly new expression and often imbued with different meanings.

The popularity of such mythical images was fostered in literature as well. While Qur'anic commentaries and *hadith* (Traditions of the Prophet) literature had encouraged the notion of animals as fellow creatures and spiritual beings (Giffen 1974, 106–9), some Muslim writers, inspired in part by the fantastic tales of Muslim merchants and travelers, incorporated fabulous beasts and magical transformations into popular encyclopedias, romances, geographies, and cosmographic works.

Yet it is almost certain that some of these creatures were introduced into the Muslim world by artists, not writers. Primary among them were the harpy (a human-headed bird) and sphinx, both of which antedate the rise of Islamic civilization and which began to appear again in a variety of Islamic objects and media, including ceramics, metalwork, textiles, architectural decoration, and painting. Present knowledge of these composite beings in a Muslim context is



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based on fragmentary evidence and is incomplete at best, but their appearance in Islamic art has been established as early as the eighth century A.D. in Egypt and by the twelfth century A.D. is well documented from Spain to Iran.

Iran, Central Asia, India, Egypt, and even classical antiquity can each make some claim as the source in Islamic art of the harpy (cat. no. 56). Often included in scenes of court life and pastimes, harpies clearly had royal associations, perhaps functioning as auspicious symbols. Equally important was the harpy's frequent use as an astrological and astronomical symbol. Gemini, Libra, the pseudo-planet *Jawzahr*, and the constellation *gīras* (Cetus) were all at one time or another represented by various forms of the harpy. Still another context for this composite image was the exotic *waq-waq* ("talking tree") of folk tales, geographies, and romances, whose branches were often depicted as inhabited by human-headed birds.

The celestial connotations of the harpy are paralleled in the solar associations of the sphinx (cat. no. 57). A curious revival in Islamic ceramics and metalwork is the reappearance, after several centuries, of circular patterns of sphinxes or birds, which recall the ancient Iranian association between sphinxes, birds, and the sun. Apart from their prominent role as royal beasts, demonstrated, like the harpy, by their conspicuous inclusion in court scenes and royal imagery, sphinxes were apparently also associated with life after death, which accounts for their frequent appearance on burial textiles (cat. no. 58). As solar beings, they were perhaps regarded as celestial creatures, reminding believers of life after death and paradise, and may have been emblematic of good wishes or eternal life for the deceased (Baer 1965, 65).

The concept of the sphinx with celestial associations is further elaborated in the Islamic idea of the *buraq*, the fabulous, human-headed mount of the Prophet Muhammad's *mi'raj* (nocturnal ascent to heaven), an event

that became a model for profound spiritual experience among Muslim mystics (cat. no. 59). Once the *buraq* was acknowledged as having a human face, the sphinx retained a heightened appeal for believers. In his description of a visit to the ruins of Persepolis, Ibn al-Balkhi, a twelfth century A.D. Muslim writer, identified the colossal, bearded bull-monsters of the Achaemenid site as representations of *buraq* (Ettinghausen 1957, 349).

Apart from the sphinx and harpy, depictions of numerous other composite beings are known in Islamic art. *Mala'ika* (angels), for example, figure prominently in painting (cat. no. 60). They seem to ultimately derive their appearance in part from the Late Antique-Early Christian tradition of the eastern Mediterranean area, although the influence of Buddhist representations cannot be wholly discounted. These noncorporeal, nonsexed fantastic beings served as manifestations of God's will, which explains their role as divine messengers and servants.

Yet another Islamic human-animal image found in astrology is known from at least the eleventh century A.D. This is the figure of Saggiarius, an archer with the body of a lion whose dragon-headed tail symbolizes the *Jawzahr* (cat. no. 61). The *Shahnama* (*Book of Kings*), the national epic of Iran that mixes legend with history, also included a number of mythical combinations such as *Zahhak*, the doomed tyrant-king whose pact with the devil resulted in snakes growing from his shoulders and the *div* (demon), a spirit of evil and darkness, whose basic form in Persian and related Mughal Indian painting may ultimately derive from Central or East Asian representations of demons (cat. nos. 62–63).

Human-animal combinations in Islamic art were to a large extent the products of long artistic and iconographic traditions from non-Islamic cultures. However, the Muslim usage was distinguished by new adaptations and a wide range of expression that reflect the maturity and independence of a distinctive, broad-based culture that was capable of integrat-

ing older themes and symbols into its own art. While some forms persisted into the present century, others, like the sphinx and harpy, had largely vanished by the late thirteenth century A.D. and were replaced by other less anthropomorphic, but equally fabulous beasts (primarily mythical East Asian creatures such as the dragon, phoenix, and *ch'i-lin*) more in keeping with the tastes of the new Turco-Mongol power elites in the eastern Islamic world. Perceptions of these representations were undoubtedly in continual flux, depending upon time and place as well as social stratum. But the long attraction for composite beings in the

Islamic world points to more than simply an artificial continuation of themes or empty decorative formulae. The suggested functions of these representations range from apotropaic (having the power to avert evil influence) and talismanic to royal, astrological, and religious symbols. It is reasonable to assume that they often served as potent crystallizations of contemporary tastes, beliefs, and desires. Although only imperfectly understood by the modern viewer, these mythical images still clearly convey, as they did for ancient civilizations, the power and eternal mystery implicit in blurring the distinction between man and animal.



Cat. no. 56
Ceramic Bowl

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CHECKLIST

Unless otherwise indicated, all works are from the collections of the Los Angeles County Museum of Art.

1. *Sekhmet*
Egypt, 18th Dynasty; reign of Amenhotep III (c. 1402–1364 B.C.)
Grey diorite
h: 29 $\frac{1}{4}$ in. (74.3 cm); w: 18 in. (45.7 cm);
d: 16 in. (40.6 cm)
Lent by Lowie Museum of Anthropology, University of California, Berkeley
2. *Atum as a Human-headed Cobra*
Egypt, 26th Dynasty (c. 664–525 B.C.)
Bronze
h: 7 $\frac{1}{2}$ in. (19.1 cm); w: 2 in. (5.1 cm);
d: 3 $\frac{7}{8}$ in. (9.8 cm)
Lent by Margaret A. Manning
3. *Horus with Human Ears*
Egypt, Ptolemaic period (304–30 B.C.)
Limestone
h: 3 $\frac{5}{8}$ in. (9.2 cm); w: 3 $\frac{5}{8}$ in. (9.2 cm);
d: 2 $\frac{7}{8}$ in. (7.3 cm)
Lent by Mrs. J. LeRoy Davidson
4. *Tawert*
Egypt, Late period–Ptolemaic period (664–30 B.C.)
Faience
h: 2 $\frac{3}{8}$ in. (6.2 cm); w: $\frac{5}{8}$ in. (1.6 cm);
d: $\frac{3}{4}$ in. (1.9 cm)
Gift of Mrs. William Leon Graves; 45.23.51
5. *Eye of Horus Amulet*
Egypt, Late period–Ptolemaic period (664–30 B.C.)
Faience
h: 1 $\frac{1}{2}$ in. (3.8 cm); w: 1 $\frac{3}{4}$ in. (4.5 cm);
d: $\frac{1}{4}$ in. (0.6 cm)
Gift of Hearst Foundation; 50.4.6 (16/19)
6. *Eye of Horus Amulet*
Egypt, Late period–Ptolemaic period (664–30 B.C.)
Faience
h: 2 $\frac{3}{4}$ in. (7 cm); w: 3 $\frac{1}{16}$ in. (7.7 cm);
d: $\frac{3}{8}$ in. (1 cm)
Gift of Mrs. William Leon Graves; 45.23.66
7. *Eye of Horus Amulet*
Egypt, Late period–Ptolemaic period (664–30 B.C.)
Faience
h: 1 $\frac{1}{16}$ in. (2.8 cm); w: 1 $\frac{3}{16}$ in. (3 cm);
d: $\frac{1}{8}$ in. (0.4 cm)
Gift of Mrs. William Leon Graves; 45.25.65
8. *Eye of Horus Amulet*
Egypt, Late period–Ptolemaic period (664–30 B.C.)
Faience
h: 1 in. (2.5 cm); w: 1 $\frac{1}{16}$ in. (2.6 cm);
d: $\frac{1}{8}$ in. (0.4 cm)
Gift of Hearst Foundation; 50.4.6 (1/19)
9. *Eye of Horus Amulet*
Egypt, Late period–Ptolemaic period (664–30 B.C.)
Faience
h: $\frac{11}{16}$ in. (1.7 cm); w: $\frac{15}{16}$ in. (2.4 cm);
d: $\frac{1}{8}$ in. (0.4 cm)
Gift of Hearst Foundation; 50.4.6 (3/19)
10. *Eye of Horus Amulet*
Egypt, Late period–Ptolemaic period (664–30 B.C.)
Faience with stone and glaze inlays
h: $\frac{9}{8}$ in. (1.6 cm); w: 1 $\frac{13}{16}$ in. (2.1 cm);
d: $\frac{1}{8}$ in. (0.4 cm)
Gift of Hearst Foundation; 50.4.6 (7/19)

11. *Scarab with Thutmose III as a Sphinx*
Egypt, 18th Dynasty; reign of
Thutmose III (c. 1479–1425 B.C.)
Glazed steatite
h: $\frac{1}{4}$ in. (0.6 cm); w: $\frac{3}{8}$ in. (1 cm);
l: $\frac{5}{8}$ in. (1.6 cm)
Gift of Hearst Foundation; 50.4.5/4

12. *Bowl with Egyptianizing Motifs*
Phoenicia, second half of 8th century B.C.
Bronze
h: $1 \frac{11}{16}$ in. (4.2 cm); diam: $5 \frac{1}{2}$ in. (14 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.389

13. *Sekhmet*
Egypt, 26th Dynasty (c. 664–525 B.C.)
Bronze
h: 13 in. (35.5 cm); w: $2 \frac{3}{4}$ in. (7 cm);
d: $4 \frac{1}{4}$ in. (10.5 cm)
Gift of William Randolph Hearst; 50.37.14

14. *Anubis*
Egypt, Late period–Ptolemaic period (664–30 B.C.)
Faience
h: $2 \frac{3}{4}$ in. (7 cm); w: $\frac{5}{8}$ in. (1.6 cm);
d: 1 in. (2.5 cm)
Anonymous gift; M.80.200.5

15. *Khnum*
Egypt, probably 26th Dynasty (c. 664–525 B.C.)
Bronze
h: 7 in. (17.8 cm); w: 2 in. (5.1 cm);
d: $2 \frac{3}{4}$ in. (7 cm)
Lent by Dr. Jerome M. Eisenberg

16. *Thoth*
Egypt, Late period–Ptolemaic period (664–30 B.C.)
Faience
h: $1 \frac{7}{8}$ in. (4.8 cm); w: $\frac{5}{8}$ in. (1.6 cm);
d: $\frac{3}{4}$ in. (1.9 cm)
Anonymous gift; M.80.200.3

17. *Thoth*
Egypt, probably 26th Dynasty (c. 664–525 B.C.)
Bronze
h: $7 \frac{3}{8}$ in. (18.8 cm); w: $1 \frac{3}{8}$ in. (4.4 cm);
d: $6 \frac{1}{2}$ in. (16.5 cm)
Lent by William H. Oldknow

18. *Amulet of a Ba*
Egypt, Ptolemaic period (304–30 B.C.)
Gold with inlays of lapis lazuli, turquoise, and steatite
h: 1 in. (2.5 cm); w: $2 \frac{1}{2}$ in. (6.3 cm);
d: $\frac{3}{16}$ in. (0.5 cm)
Gift of William Randolph Hearst; 50.22.19

19. *Ba*
Egypt, probably New Kingdom (1550–1070 B.C.)
Wood with traces of gesso and paint
h: $5 \frac{1}{16}$ in. (12.8 cm); w: $1 \frac{1}{4}$ in. (3.1 cm);
d: $2 \frac{5}{8}$ in. (6.6 cm)
Gift of Hearst Corporation; 51.159

20. *Bes*
Egypt, Ptolemaic period (304–30 B.C.)
Terracotta
h: $6 \frac{7}{8}$ in. (17.1 cm); w: 3 in. (7.6 cm);
d: $1 \frac{5}{8}$ in. (4.1 cm)
Lent by Dr. Jerome M. Eisenberg

21. *Isis with Serpent Tail*
Egypt, said to be from Hierakleopolis Magna;
c. 2nd century A.D.
Terracotta
h: 6 1/2 in. (16.5 cm); w: 3 3/4 in. (9.5 cm);
d: 1 1/4 in. (3.1 cm)
Gift of Jerome Snyder; M.80.202.222

22. *Stamp Seal*
Western Iran, c. 3500 B.C.
Black serpentine
h: 5/16 in. (0.7 cm); w: 1 5/16 in. (3.3 cm);
l: 1 11/16 in. (4.3 cm)
Gift of Nasli M. Heeramanek; M.76.174.545

23. *Stamp Seal*
Western Iran, c. 3300 B.C.
Red steatite
h: 11/16 in. (1.7 cm); diam: 1 7/8 in. (4.8 cm)
Gift of Nasli M. Heeramanek; M.76.174.520

24. *Cylinder Seal*
Mesopotamia, Agade period (c. 2334–2154 B.C.)
Black serpentine
h: 15/16 in. (2.4 cm); diam: 7/8 in. (2.1 cm)
Gift of Nasli M. Heeramanek; M.76.174.357

25. *Cylinder Seal*
Mesopotamia, Agade period (c. 2334–2154 B.C.)
Green serpentine
h: 15/16 in. (2.4 cm); diam: 9/16 in. (1.4 cm)
Gift of Nasli M. Heeramanek; M.76.174.358

26. *Cylinder Seal*
Mesopotamia, Agade period (c. 2334–2154 B.C.)
Black serpentine
h: 1 1/2 in. (3.8 cm); diam: 7/8 in. (2.1 cm)
Gift of Phil Berg Collection; M.71.73.11c

27. *Cylinder Seal*
Mesopotamia, Old Assyrian
period (c. 1900–1700 B.C.)
Hematite
h: 1 1/16 in. (2.6 cm); diam: 5/8 in. (1.6 cm)
Gift of Nasli M. Heeramanek; M.76.174.389

28. *Cylinder Seal*
Iran (?), Mitannian period (c. 1500–1300 B.C.)
Hematite
h: 1 1/8 in. (2.8 cm); diam: 1/2 in. (1.3 cm)
Gift of Nasli M. Heeramanek; M.76.174.395

29. *Cylinder Seal*
Iran, Middle Elamite period (13th–12th century B.C.)
Brown marble
h: 1 1/2 in. (3.8 cm); diam: 1/2 in. (1.3 cm)
Gift of Nasli M. Heeramanek; M.76.174.419

30. *Cylinder Seal*
Mesopotamia, Neo-Assyrian
period (late 8th–7th century B.C.)
Agate
h: 1 1/16 in. (2.6 cm); diam: 9/16 in. (1.4 cm)
Gift of Nasli M. Heeramanek; M.76.174.402

31. *Stamp Seal*
Iran, Achaemenid period (c. 550–330 B.C.)
Blue chalcedony
h: 1 in. (2.5 cm); diam: 3/4 in. (1.9 cm)
Lent by Adele and Joel Malter

32. *Genius Performing Ritual Purification*
Mesopotamia, Nimrud, Palace of
Ashurnasirpal II (reign 883–858 B.C.)
Alabaster
h: 93 in. (236.2 cm); w: 77 1/4 in. (196.2 cm)
Purchased with funds provided by Anna Bing Arnold;
66.4.5

33. *Ashurnasirpal II and Winged Genius*
Mesopotamia, Nimrud, Palace of
Ashurnasirpal II (reign 883–858 B.C.)
Alabaster
h: 90 $\frac{3}{4}$ in. (230.5 cm); w: 83 in. (210.8 cm)
Purchased with funds provided by Anna Bing Arnold;
66.4.3
34. *Bird-headed Deity Performs Ritual Purification*
Mesopotamia, Nimrud, Palace of
Ashurnasirpal II (reign 883–858 B.C.)
Alabaster
h: 88 in. (223.5 cm); w: 70 $\frac{3}{8}$ in. (178.8 cm)
Purchased with funds provided by Anna Bing Arnold;
66.4.4
35. *Pazuzu Amulet*
Mesopotamia, late 8th–7th century B.C.
Stone
h: 1 $\frac{3}{16}$ in. (3.3 cm); w: $\frac{9}{16}$ in. (1.4 cm);
d: $\frac{3}{8}$ in. (1.6 cm)
Lent by Adele and Joel Malter
36. *Pazuzu Amulet*
Urartu, late 8th–7th century B.C.
Bronze
h: 1 $\frac{3}{8}$ in. (2.9 cm); w: $\frac{3}{4}$ in. (1.9 cm);
d: $\frac{3}{8}$ in. (1.6 cm)
Lent by Adele and Joel Malter
37. *Pazuzu Amulet*
Mesopotamia, late 8th–6th century B.C.
Chalcedony
h: $\frac{3}{8}$ in. (1.6 cm); w: $\frac{3}{8}$ in. (1 cm);
d: $\frac{7}{16}$ in. (1.1 cm)
Lent by Adele and Joel Malter
38. *Pazuzu Amulet*
Mesopotamia, late 8th–6th century B.C.
Bronze
h: 2 in. (5.1 cm); w: 1 $\frac{1}{8}$ in. (2.8 cm);
d: 1 $\frac{1}{4}$ in. (3.1 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.791
39. *Compartmentalized Stamp Seal*
North Afghanistan, Namazga V–VI
period (2500–2200 B.C.)
Bronze
h: $\frac{9}{16}$ in. (1.4 cm); diam: 2 $\frac{7}{8}$ in. (7.3 cm)
Lent by Fitz Gibbon-Hale Collection
40. *Compartmentalized Stamp Seal*
North Afghanistan, Namazga V–VI
period (2500–2200 B.C.)
Bronze
h: $\frac{7}{8}$ in. (2.1 cm); diam: 3 $\frac{3}{8}$ in. (8.5 cm)
Lent by Fitz Gibbon-Hale Collection
41. *Compartmentalized Stamp Seal*
North Afghanistan, Namazga V–VI
period (2500–2200 B.C.)
Silver
h: $\frac{3}{4}$ in. (1.9 cm); diam: 2 $\frac{3}{8}$ in. (6 cm)
Lent by Fitz Gibbon-Hale Collection
42. *Whetstone Socket and Stone*
Luristan, Iron Age I–II (c. 1350–800 B.C.)
Bronze with stone hone
h of socket: 2 $\frac{3}{8}$ in. (6.6 cm); l of socket: 2 $\frac{3}{8}$ in.
(6.6 cm); l of hone: 4 in. (10.2 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.514

43. *Standard Finial*
Luristan, Iron Age I-II (c. 1350–800 B.C.)
Bronze
h: 6 $\frac{3}{8}$ in. (16 cm); w: 2 $\frac{3}{4}$ in. (7 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.50
44. *Standard Finial*
Luristan, Iron Age II-III (c. 1000–650 B.C.)
Bronze
h: 8 in. (20.2 cm); w: 2 $\frac{3}{4}$ in. (7 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.5
45. *Standard Finial*
Luristan, Iron Age II-III (c. 1000–650 B.C.)
Bronze
h: 5 in. (12.8 cm); w: 2 $\frac{1}{4}$ in. (5.8 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.42
46. *Standard Finial*
Luristan, Iron Age II-III (c. 1000–650 B.C.)
Bronze
h: 4 $\frac{1}{2}$ in. (11.5 cm); w: 2 $\frac{3}{8}$ in. (6 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.40
47. *Finial Support*
Luristan, Iron Age II-III (c. 1000–650 B.C.)
Bronze
h: 7 $\frac{1}{2}$ in. (19 cm); w: 2 in. (5.1 cm);
diam at base: 1 $\frac{11}{16}$ in. (4.2 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.11
48. *Cheekpiece from a Horse Bit*
Luristan, Iron Age II-III (c. 1000–650 B.C.)
Bronze
h: 7 $\frac{1}{4}$ in. (18.5 cm); w: 6 $\frac{3}{8}$ in. (16.7 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.99
49. *Cheekpiece from a Horse Bit*
Luristan, Iron Age II-III (c. 1000–650 B.C.)
Bronze
h: 4 $\frac{7}{8}$ in. (12.3 cm); w: 4 $\frac{1}{8}$ in. (10.5 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.96
50. *Cheekpiece from a Horse Bit*
Luristan, Iron Age II-III (c. 1000–650 B.C.)
Bronze
h: 6 in. (15.2 cm); w: 8 $\frac{5}{8}$ in. (22 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.106

51. *Harness Ring*
Luristan, Iron Age II–III (c. 1000–650 B.C.)
Bronze
h: 5 $\frac{1}{4}$ in. (13.2 cm); w: 4 $\frac{7}{8}$ in. (12.5 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.179a
52. *Openwork Pinhead*
Luristan, Iron Age II–III (c. 1000–650 B.C.)
Bronze
h: 4 $\frac{1}{4}$ in. (10.7 cm); w: 4 in. (10.2 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.187
53. *Openwork Pinhead*
Luristan, Iron Age II–III (c. 1000–650 B.C.)
Bronze
h: 6 $\frac{1}{4}$ in. (16 cm); w: 4 $\frac{1}{2}$ in. (11.5 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.204
54. *Quiver Plaque*
Luristan, Iron Age II–III (c. 1000–650 B.C.)
Bronze
h: 17 $\frac{1}{8}$ in. (43.5 cm); w: 5 $\frac{1}{8}$ in. (13 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.178a,b
55. *Situla*
Luristan, Iron Age II–III (c. 1000–650 B.C.)
Bronze
h: 6 $\frac{5}{16}$ in. (16 cm); w: 2 $\frac{9}{16}$ in. (64 cm)
The Nasli M. Heeramanek Collection of Ancient
Near Eastern and Central Asian Art, Gift of the
Ahmanson Foundation; M.76.97.350
56. *Ceramic Bowl*
Syria, Raqqa, late 12th–early 13th century A.D.
Chocolate-brown lustre on white glaze
h: 1 $\frac{3}{4}$ in. (44 cm); diam: 6 $\frac{3}{4}$ in. (171 cm)
The Nasli M. Heeramanek Collection, Gift of
Joan Palevsky; M.73.5.269
57. *Mirror*
Iran, 12th century A.D.
Silver
diam: 4 $\frac{1}{2}$ in. (11.4 cm)
The Nasli M. Heeramanek Collection, Gift of
Joan Palevsky; M.73.5.292
58. *Shroud or Tomb Cover*
Iran, second half of 12th century A.D.
Silk compound weave in indigo and yellow
h: 18 in. (45.5 cm); w: 11 in. (27.8 cm)
Los Angeles County Purchase; 58.30
59. *Mir'aj (Nocturnal Ascent to Heaven) of
the Prophet Muhammad*
(from a manuscript of the *Khamsa* of Nizami)
Iran, Shiraz, dated A.H. 924/A.D. 1517
Opaque watercolors, gold on paper
h: 7 $\frac{5}{8}$ in. (19.3 cm); w: 5 $\frac{3}{8}$ in. (13.6 cm)
The Nasli M. Heeramanek Collection, Gift of
Joan Palevsky; M.73.5.421

60. *A Prophet Seated in the Minbar of a Mosque Lecturing to His Disciples*
 Turkey, A.D. 1575–1600
 Opaque watercolors, gold on paper
 h: 8 $\frac{5}{8}$ in. (21.8 cm); w: 5 $\frac{1}{4}$ in. (13.3 cm)
 The Nasli M. Heeramanek Collection, Gift of Joan Palevsky; M.73.5.446
61. *Box*
 Iran, 18th century A.D.
 Wood, lacquer, opaque watercolors
 h: 8 $\frac{3}{4}$ in. (22.1 cm); w: 14 $\frac{5}{8}$ in. (37 cm);
 d: 10 in. (25.3 cm)
 The Nasli M. Heeramanek Collection, Gift of Joan Palevsky; M.73.5.373
62. *Zahhak Enthroned with the Two Sisters of Jamshid*
 (from a manuscript of the *Shahnama* of Firdausi)
 Central Asia, Bukhara, 17th century A.D.
 Opaque watercolors, gold on paper
 h: 7 $\frac{5}{8}$ in. (19.3 cm); w: 6 $\frac{1}{2}$ in. (16.4 cm)
 Purchased with funds provided by the Museum Acquisition Fund, Indian Art Acquisition Fund, and Julian C. Wright Bequest; M.83.27.2
63. *Rustam Slays the White Div*
 (from a manuscript of the *Shahnama* of Firdausi)
 India, Mughal, c. A.D. 1610
 Opaque watercolors, gold on paper
 h: 8 $\frac{1}{2}$ in. (21.5 cm); w: 5 $\frac{1}{4}$ in. (13.3 cm)
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